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Bulletin of the City Art Museum of St. Louis

The picture will appeal to the artist, student and layman with equal force. The artist will be pleased with the consummate skill and facility displayed. It will be of great value to the student as an exemplification of the artist's method. The layman will enjoy the character and lifelike portrayal of the subject.

Duveneck's better known works were carried much farther, with great care given to the modelling and textures. To obtain a true conception of the art of Duveneck, one should see the collection of his paintings in the Cincinnati Art Museum. It was to this institution he gave the greater part of his life's work.

Duveneck was not only a great painter. He was an etcher of distinction, and of his etchings it is enough to say that some of his prints, exhibited in London, in 1881, were mistaken for those of Whistler. In the memorial to his wife and a statue of Emerson, he has produced sculpture which ranks with America's best.

Frank Duveneck was born in Covington, Kentucky, in 1848, and died in 1919. He was employed while yet a boy by a decorator, learning something of the handling of paint before he went abroad in 1870 to Munich, at that time the leading art center of Germany. While a student he captured most of the prizes offered by the school, and it was during his stay in Munich that some of his best pictures were produced. It is to be regretted that one possessing the rare ability of Duveneck did not produce more. On the other hand, it will be impossible to estimate his far-reaching influence upon American art through those who were fortunate in being his pupils. He devoted the greater part of his life to teaching and many of the best known artists of today owe their success to the training received from him.

AN EGYPTIAN STELE

THE souls in Dante's Purgatory, creeping upward under the weight of ponderous rocks, seem to be fit types of the old Egyptians bearing the burdens of their temples and their tombs in life and in death. "To live is the greatest good: to die the greatest evil: the great affair of the living for whom death lies in wait is to prepare the means for a rebirth to eternal life."

An almost universal belief: but to prepare such means was a weighty matter to the Egyptian: holding his peculiar belief that if the body were destroyed, or if his spirit had no image or other memorial of the body to inhabit, one part of his individuality, his Ka, was blotted out, he became a shining mark for the temple shark, the embalming corps, the image maker, the amulet carver, and every species of leech. His tomb, the House of Ka, must be filled with inscriptions, images, furniture, food and other offerings prepared for that, to us, incomprehensible mystery the semi life in the tomb with the privilege enjoyed by the justified spirit of "Coming out by Day."

His preparations for immortality have been scattered to the ends of the earth: no fragment is too insignificant to find a place in some collection. Who can say that his object, this preservation, has not been as fully attained in this way? Few of us can sympathize with his belief in the efficacy of memorials, but one of his ideas is not unfamiliar to us, that of honoring the dead that the survivor may have a better chance of justification when his turn came to stand in the "Hall of the Two Truths" and plead his claim to be justified.

A Theban stele from the XVIII Dynasty (XV century B. C.) in the Museum illustrates these view points and leads to some interesting conjectures. It is the customary limestone



EGYPTIAN TOMB STELE

XVIII DYNASTY

slab with rounded top, and is more important as illustration or document than as work of art, but when it was painted with the bright colors which still show in various parts and when in its proper place in the dim light of an antechamber to the family tomb it was probably an object of pride to the family of the justified Thutmose and

his wife and sister the house-mistress Ereret-enen, the two who stand in the upper register of the stele giving praise to Osiris the great god of the dead, and Anubis the Egyptian Hermes seated near him. In the middle register Thutmose and Ereret-enen are seated in the conventional affectionate attitude before a table on which are



EGYPTIAN TOMB STELE

XVII DYNASTY

piled offerings: and bringing other offerings and pouring libations are "his beloved son Hui-nofer" and "His son Nefru-er-hetef" who are presenting "everything good and pure." In the lowest register are three daughters and another son carrying food, flowers, and other things thought necessary to the comfort of the dead in the tomb. We do not know whether Ereret-enen is living or dead at this period: it was not unusual to represent the mother at such times, lest a suspicion of lack of filial regard might prejudice the justification of the living.

Comparing this stele with the fragment of another of an earlier date, the XVII Dynasty, in the Museum, also from a tomb in Thebes (which was inhabited as a dwelling in degenerate after ages and smoke blackened), we see in the fragment a marked difference: it is not only in better style but is in low relief with little modelling of the surface.

The couple as in the middle register of the complete stele, are seated

in the same attitude expressive of affection and show indications of wealth and station: they have necklets, bracelets and fine garments: their hair is elaborately dressed, their self-satisfaction is evident.

No doubt the rest of the stele showed family and servants honoring them and bringing offerings. In the later stele there are no necklets or bracelets. Were Hui-nefer and his brothers and sisters sincere when they boast of "many servants," and "the presentation of everything good and pure," or do we in this old carving meet with the well known characteristic of an epitaph?

The figures of the gods are more carefully carved than other parts of the stone, the carving of the parents and the other members of the family show haste or perfunctory work: it is plain to see that the chisel in outlining their meagre arms never paused in its course until a continuous channel had been cut: like a gravating tool in running a border. Were the fig-

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ures of the gods already cut on a stone kept in stock and the remainder done to suit the purchaser?

It would be interesting to know how these things were managed in old Thebes. The poorer people bought many cheaply made figures and (as it is suggested of the figurines of the Greeks) for the purpose of supplying company for the dead in the weary years of the tomb. We learn that those who could not afford a tomb in which to preserve their dead hid little figures representing them in crevices of the great man's tomb that the memorial might have its protection and survive the chances of destruction: and servants were represented with the members of a family, not only for their usefulness to the dead but to enjoy with them the perpetuating influence of the memorial. The belief in the necessity of ministering to the wants of the dead, or rather his Ka, is pathetic: at Abydos there is a small hill called the "Mother of pots" which is said to be formed of the remains of small vessels in which food was brought to the tombs. The plans of temple and tomb are similar and for the same purpose that gods and men may have a dwelling place for that part of the ego that must have some place of shelter, the Ka which is not like Khon and Ba the other parts, who dwell in one of the twelve regions of the dead or sail with Osiris in his boat from sunset to sunrise. The elemental faith of the Egyptian was belief in the immortality of the soul and the resurrection of the body: derived from observation of the course of the sun, his supposed birth, death and rebirth, which the life of man might be said to resemble. A simple philosophy, to be later complicated with a mythology and a ritual the extent of which is not yet fully com-

prehended; a burden laid on the people by the temple hordes that resulted in not only the great temples and tombs but, fortunately, in the preservation of thousands upon thousands of details that have given us knowledge of the life of the people. It is natural that every fragment that increases this knowledge should be a welcome and valuable addition to our museums. C. P. D.

NOTES

Mr. Charles Nagel has recently presented to the Museum an interesting painting entitled "Luna," by John Douglas Patrick, contemporary American artist. The picture has been on loan at the Museum for a number of years. It shows against a background of pale blue a vague disk within the dim outline of which is depicted the head and upper torso of a woman, personifying the moon goddess. There is an effective suggestion of moonlight in the opalescent color scheme, the predominating tones of which are gray blues and vague purple.

CURRENT AND COMING EXHIBITIONS

April 1 to 20: A collection of art objects from Persia and other Oriental countries, lent by R. Khan Monif of New York City.

April 1 to 31: A collection of fifty-three photographs of Scenes in Greece, made by M. Fred. Boissonnas.

April 24 to May 23: An exhibition of drawings and sketches by Louis Maurice Boutet de Monvel (1850-1915).

June 1 to 30: An exhibition of Swiss art.